

CHAPTER IV

FINDINGS AND ANALYSIS

This chapter presents the research findings and the data is carried out in accordance with the formulated of research problem. The data were taken from the selected short stories retold by Slamet Riyanto. And the writer analyzed the cohesive devices which covers grammatical cohesion and lexical cohesion that occur within sentences, between sentences, and among sentences along with each of their subcategories.

A. Findings

After collecting the data, the writer analyzed the data of selected short stories retold by Slamet Riyanto. In analyzing the data, the writer analyzed according the theories; he found the kinds of cohesive devices in short stories such as grammatical cohesion and lexical cohesion that both of them have parts such as reference, substitution, ellipsis, conjunction, repetition, synonymy, hyponymy, metonymy, and antonymy.

Conjunction and reference become the dominant types of grammatical cohesion in these selected short stories that retold by Slamet Riyanto. Conjunction is the most dominantly used because it makes the stories are sequence of the events so it makes the reader can indicate the relation within sentences, between sentences or among the sentences in these short stories.

B. Analysis

These selected short stories retold by Slamet Riyanto used most of grammatical cohesion and lexical cohesion such as reference, substitution, ellipsis, conjunction, repetition, hyponymy and metonymy. And all of the data appearance in this chapter and these are the data of the finding:

3.1 Reference

Halliday and Hasan (1976) state that reference is the specific nature of the information that is signaled for retrieval. And the most concrete examples of reference are the third person pronouns such as (he/him/his), (she/her/her), (it/it/its), (they/them/their). Concerning reference, the reader or hearer can understand the meaning by referring the earlier or later sentences and it instructs the readers or hearers to look backward (anaphoric reference) or instructs the readers or hearers to look forward (cataphoric reference)

Data 1 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	Many years ago, there was a well-known kingdom in Java.
2	Its name was the Kingdom of Mataram .

Description of sentences:

Reading the above discourse, one would assume that *its name* in line 2, appropriately refers back to the previous sentences informing the *Kingdom* in line 1 that known as *anaphoric reference*. And in order to interpret the reference Kingdom in line 1, the readers are required to refer forward to the next sentences

in line 2 “Mataram” assumes that this reference refer to the name of kingdom that known as *cataphoric reference*.

Data 2 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	A few minutes later, the two messengers went home.
3	They reported the results of meeting to PanembahanSenopati.

Description of sentences:

Reading the above discourse, one would assume that the word *they* in line 2, appropriately refers back to the previous sentences informing the person as the pronouns of *two messengers* in line 1 that known as *anaphoric reference*.

Data 3 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	He gathered all his staff to discuss about the rebellion of Ki AgengMangir.
3	It would be very dangerous for the Kingdom of Mataram.

Description of sentences:

Reading the above discourse, one would assume that the word *it* in line 3, appropriately refers back to the previous sentences that informing the pronoun *it* refers to *the rebellion* in line 2 that known as *anaphoric reference*.

Data 4 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	A number of PanembahanSenopati’s staff had been already there . They were among other things were Ki JuruMartani and Prince Mangkubumi.
4	They were sitting on the main hall of the Kingdom Palace.

Description of sentences

Reading the above discourse, one would assume that the word *there* in line 1, the readers are required to refer forward to the next sentences in line 4, *the main hall* assumes that this reference refer to the room that usually used to the king and staff of kingdom to do discussion or meeting. So, the word *there* refer to *the main hall* of the Kingdom Palace that known as *cataphoric reference*.

Data 5 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Utterances
1	She really found the <i>Ki Baru Klinting spear</i> . It was in the dark narrow room
3	Herbody was trembling.

Description of sentences:

Reading the above discourse, one would assume that the word *it* in line 2, appropriately refers back to the previous sentences that informing the pronoun *it* refers to *the spear* in line 1 that known as *anaphoric reference*, And in order to interpret the reference *her body* in line 3, the readers are required to refer backward to the previous sentences that suggest the possessive as adjective *her body* refers to the pronoun *she* in line 1 that known as *anaphoric reference*.

Data 6 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	Some soldiers of the kingdom evacuated the body of Ki Ageng .
2	Then his corpse was divided into two.

Description of sentences:

Reading the above discourse, one would assume that the word *his corpse* in line 2, appropriately refers back to the previous sentences that informing the

possessive as adjective *his corpse* refers to *Ki Ageng* in line 1 not *the soldiers* in line 1 because of the possessive as adjective of the soldiers is “their”. So, it assumes that the word *his corpse* refers back to *Ki Ageng* that known as *anaphoric reference*.

Data 7 taken from the legend of Nyai Brintik

Lines	Sentences
1	“It’s of no use having the two kerises .
2	Please give them to me”, said the mysterious man.

Description of sentences:

Reading the above discourse, one would assume that the word *them* in line 2, appropriately refers back to the previous sentences that informing the personal pronoun as object *them* refers to the *two kerises* in line 1 that known as *anaphoric reference*.

Data 8 taken from the legend of Nyai Brintik

Lines	Sentences
1	Nyai Brintik got angry and attached him at once. Unfortunately, he missed her attack. Nyai Brintik used up all of her strength, but the man kept calm and managed to avoid Nyai Brintik’s attack. At last, Nyai Brintik became tired and hopeless after fighting for many hours.
5	She fell down and kneeled to that man . She lost her strength. She also wondered to know who exactly the man was.
7	“Nyai Brintik, you should know. I’m Sunan Kalijaga ”, the man said calmly.

Description of sentences:

Reading the above discourse, one would assume that to interpret the references *him*, *he* (line 1), *the man*, *that man*, *the man* (lines 2, 5, 6), readers are

required to refer forward to next text. In line 7 says “Nyai Brintik, you should know. I’m **Sunan Kalijaga**”, the man said calmly. It clarifies that those references refer to *Sunan Kalijaga* who is calm and more supernatural power than Nyai Brintik that known as *cataphoric reference*.

Data 9 taken from the legend of Nyai Brintik

Lines	Sentences
1	Nyai Brintik passed away and she was buried in Mount Brintik in Semarang.
3	Her cemetery is often visited by a lot of people up to now.

Description of sentences:

Reading the above discourse, one would assume that the word *her cemetery* in line 3, appropriately refers back to the previous sentences that informing the possessive as adjective *her cemetery* refers to the personal pronoun *she* and the words *Nyai Brintik* in line 1 that known as *anaphoric reference*.

Data 10 taken from the legend of Danau Tondano

Lines	Sentences
1	She had nice lips and smiles too.
2	Everybody who ever met would admire her .

Description of sentences:

Reading the above discourse, one would assume that the word *her* in line 2, appropriately refers back to the previous sentences that informing the personal pronoun as object *her* refers to personal pronoun as subject *she* in line 1 that known as *anaphoric reference*.

Data 11 taken from the legend of Danau Tondano

Lines	Sentences
1	He liked hunting wild animals very much.

2	The people were proud of his courage .
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Description of sentences:

Reading the above discourse, one would assume that the word *his courage* in line 2, appropriately refers back to the previous sentences that informing the possessive as adjective *his courage* refers to the personal pronoun *he* in line 1 that known as *anaphoric reference*.

Data 12 taken from the legend of Danau Tondano

Lines	Sentences
1	Marimbow and Maharimbow agreed not to get married until their parents passed away.
3	They did not to object to that promise.

Description of sentences:

Reading the above discourse, one would assume that the word *their parents* in line 2, appropriately refers back to the previous sentences that informing the possessive as adjective *their parents* refers to the personal pronoun of *Marimbow* and *Maharimbow* in line 1, and to interpret the personal pronoun *they* in line 3, readers are required to look backward the sentences that suggest the pronoun *they* refers to the people *Marimbow* and *Maharimbow* in line 1 that known as *anaphoric reference*.

Data 13 taken from the legend of Danau Tondano

Lines	Sentences
1	Maharimbow was surprised.
2	He tried to control his balance .

Description of sentences:

Reading the above discourse, one would assume that the word *his balance* in line 2, appropriately refers back to the previous sentences that informing the possessive as adjective *his balance* refers to the personal pronoun of *Maharimbow* in line 1 or personal pronoun *he* in line 2 that known as *anaphoric reference*.

Data 14 taken from the legend of Kalimas

Lines	Sentences
1	He had a great idea to drive out the Dutch from Java.
3	Unfortunately, it was difficult for him to realize it.

Description of sentences:

Reading the above discourse, one would assume that the word *him* in line 3, appropriately refers back to the previous sentences that informing the personal pronoun as object *him* refers to personal pronoun as subject *he* in line 1 that known as *anaphoric reference*.

Data 15 taken from the legend of Kalimas

Lines	Sentences
1	Sultan Agung and his special assistants discussed seriously about how to conquer the regency of Surabaya.
3	They did want to drive out of the Dutch from Java soon.

Description of sentences:

Reading the above discourse, one would assume that to interpret the personal pronoun *they* in line 3, readers are required to look backward the sentences that suggest the pronoun *they* refers to the people *Sultan Agung* and *his special assistants* in line 1 that known as *anaphoric reference*.

Data 16 taken from the legend of Kalimas

Lines	Sentences
1	Some soldiers threw every waste into the river . Suddenly, the waste turned into yellow and smells bad.
3	The color of the river was like gold. People called it the Kalimas .

Description of sentences:

Reading the above discourse, one would assume that to interpret the references *the river* in line 1 and line 3, readers are required to refer forward to next text. In line 3 says “People called it the **Kalimas**”. It means that those references refer to the kalimas as the name of the river that known as *cataphoric reference*.

Data 17 taken from the legend of Baru Klinting

Lines	Sentences
1	Once upon a time, near Mount Tengger .
2	There lived a wise man name Begawan Nyampo.

Description of sentences:

Reading the above discourse, one would assume that the word *there* in line 2, appropriately refers back to the previous sentences that informing the word *there* refers to *near Mount Tengger* in line 1 that known as *anaphoric reference*.

Data 18 taken from the legend of Baru Klinting

Lines	Sentences
1	As a wise man with a super natural power,
2	He could hide his feeling .

Description of sentences:

Reading the above discourse, one would assume that the word *his feeling* in line 2, appropriately refers back to the previous sentences that informing the

possessive as adjective *his feeling* refers to the personal pronoun of *man* in line 1 or personal pronoun *he* in line 2 that known as *anaphoric reference*.

Data 19 taken from the legend of Baru Klinting

Lines	Sentences
1	On a horse Endang always thought about the message.
2	She hoped there was nothing wrong with her after that.

Description of sentences:

Reading the above discourse, one would assume that the word *her* in line 2, appropriately refers back to the previous sentences that informing the personal pronoun as object *her* refers to the people *Endang* in line 1 and personal pronoun as subject *she* in line 2 that known as *anaphoric reference*.

Data 20 taken from the legend of Baru Klinting

Lines	Sentences
1	She could not find that short stick .
2	That thing disappeared soon.

Description of sentences:

Reading the above discourse, one would assume that the words *that thing* in line 2, appropriately refers back to the previous sentences that informing the words *that thing* refers to *that short stick* in line 1 that known as *anaphoric reference*,

Data 21 taken from the legend of Baru Klinting

Lines	Sentences
1	That baby was named Joko Baru .
2	His mother gave her child a chain with a bell round his neck .

Description of sentences:

Reading the above discourse, one would assume that the words *his mother* in line 2 and *his neck* in line 2, appropriately refers back to the previous sentences that informing the possessive as adjective *his mother* and *his neck* refers to the personal pronoun of *Joko Baru* in line 1 because everybody knows that the name *Joko Baru* is identically given for the male baby than female baby. Reviewing this world knowledge, one would interpret that the possessive adjective *his mother* and *his neck* refers to *Joko Baru* that known as *anaphoric reference*.

Data 22 taken from the legend of Nyai Dasima

Lines	Sentences
1	There was a beautiful young village girl .
2	Her name was Nyai Dasima .

Description of sentences:

Reading the above discourse, one would assume that the word *her name* in line 2, appropriately refers back to the previous sentences that informing the possessive as adjective *her name* refers to the personal pronoun of *girl* in line 1 that known as *anaphoric reference*. And in order to interpret the reference *girl* in line 1 and *her name* in line 2, the readers are required to refer forward the next text in line 2 informs “*Nyai Dasima*” assumes that this reference refer to the name of the girl that known as *cataphoric reference*.

Data 23 taken from the legend of Nyai Dasima

Lines	Sentences
1	Since then Mr. Edward and Dasima lived together.
2	They often spent days and night together.

Description of sentences:

Reading above discourse, to interpret the personal pronoun *they* in line 2, readers are required to look backward the sentences that suggest the pronoun *they* refers to the people *Mr. Edward* and *Dasima* in line 1 that known as *anaphoric reference*.

Data 24 taken from the legend of Nyai Dasima

Lines	Sentences
1	Mr. Edward looked so happy living together with Dasima.
2	He changed Dasima to modern European woman.

Description of sentences:

Reading above discourse, to interpret the personal pronoun *he* in line 2, the readers are required to look backward the sentences that suggest the pronoun *he* refers to the people *Mr. Edward* in line 1 that known as *anaphoric reference*.

Data 25 taken from the legend of Nyai Dasima

Lines	Sentences
1	She had given him a priceless child.
2	Nancy had become a token of their eternal love .

Description of sentences:

Reading the above discourse, one would assume that the words *their eternal love* in line 2, appropriately refers back to the previous sentences that informing the possessive as adjective *their eternal love* refers to the personal pronoun *she* and *him* in line 1 that known as *anaphoric reference*.

Data 26 taken from the legend of Nyai Dasima

Lines	Sentences
1	A lot of guests turned their eyes at Dasima .
2	They admired her beauty very much.

Description of sentences:

Reading the above discourse, one would assume that the word *her* in line 2, appropriately refers back to the previous sentences that informing the personal pronoun as object *her* refers to the people *Dasima* in line 1 that known as *anaphoric reference*. And in order to interpret the personal pronoun *they* in line 2, readers are required to look backward the sentences that suggest the pronoun *they* refers to the *guests* in line 1 that known as *anaphoric reference*.

Data 27 taken from the legend of Nyai Dasima

Lines	Sentences
1	She started doing Samiun 's order to persuade Dasima to leave Mr. Edward and married to him .

Description of sentences:

Reading the above discourse, one would assume that the word *him* in line 2, appropriately refers back to the previous sentences that informing the personal pronoun as object *him* refers to the people *Samiun* in line 1 that known as *anaphoric reference*.

Data 28 taken from the legend of Nyai Dasima

Lines	Sentences
1	Dasima really came to the party flanked by her servant and Mak Buyung.
3	A lot of people in that kampong looked at her very often. Most of them were admired at her beauty .

Description of sentences:

Reading the above discourse, one would assume that the words *her servant* in line 1 and *her beauty* in line 4, appropriately refers back to the previous

sentences that informing the possessive as adjective *her servant* and *her beauty* refers to the personal pronoun of *Dasima* in line 1. And in order to interpret the personal pronoun *them* in line 4, readers are required to look backward the sentences that suggest the pronoun *them* refers to *a lot of people* in line 3 that known as *anaphoric reference*.

Data 29 taken from the legend of Nyai Dasima

Lines	Sentences
1	She also did not think too much about that drink .
2	Then she drank it .

Description of sentences:

Reading the above discourse, one would assume that the word *it* in line 2, appropriately refers back to the previous sentences that informing the pronoun *it* refers to *that drink* in line 1 that known as *anaphoric reference*.

Data 30 taken from the legend of Nyai Dasima

Lines	Sentences
1	At that time, Dasima felt annoyed.
2	She started to hate her husband , Mr. Edward.

Description of sentences:

Reading the above discourse, one would assume that the words *her husband* in line 2, appropriately refers back to the previous sentences that informing the possessive as adjective *her husband* refers to the people *Dasima* in line 1 and personal pronoun as subject *she* in line 2 that known as *anaphoric reference*.

Data 31 taken from the legend of Nyai Dasima

Lines	Sentences
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1	In a room not far from Dasima's room, Samiun, Hayati, Mak buyung and Saleha were talking about something.
3	They believed that Dasma still hid her possessions such as gold and money.

Description of sentences:

Reading the above discourse, in order to interpret the personal pronoun *they* in line 3, readers are required to look backward the sentences that suggest the pronoun *they* refers to *Samiun, Hayati, Mak buyung* and *Saleha* in lines 1 and 2 that known as *anaphoric reference*.

3.2 Substitution

According to Halliday and Hasan (1976: 89) Substitution is a relation between linguistic items, such as words or phrases. Substitution, is the replacement of a word or a group of words. Hence, one word stands for an entire structure. A countable noun can be replaced with *one/ones*, and an uncountable noun can be substituted with *some*.

Data 32 taken from the legend of Nyai Dasima

Lines	Sentences
1	"Look, the girl over there. The one with Mr. Edward", said one of the officers.

Description of sentences:

Reading the above discourse, the word *one* in line 1 is replacer of the phrase *the girl* in line 1 that the girl is a countable noun can be replaced with one. It can be understood that the word *one* as replacer of *noun*. Hence, the utterances above build discourses.

Data 33 taken from the legend of Kalimas

Lines	Sentences
1	The soldiers of Mataram walked to the regency of Surabaya.
2	Some went by riding horses, and some were on foot.

Description of sentences:

Reading the above discourse, the word *some* in line 2 is replacer of the phrase *the soldiers* in line 1, It can be understood that the word *some* as replacer of *noun*. Hence, the utterances above build discourses.

3.3 Ellipsis

Ellipsis is another type of abridgment. In such of abridgment, some parts of a sentence are omitted since it is obviously has been understood by the reader or hearer. Meanwhile, Halliday and Hasan (1976: 144) state that ellipsis is a relation within the text, and in the great majority of instances the presupposed item is present in the preceding text. In such a case, the words predicted to be already understood are omitted.

Data 34 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	“Your Majesty, I think we’d better conquer the regent of Surabaya.
2	This regency is not willing to cooperate with Mataram”, said one of Sultan Agung’s men.
4	“ Yes , you are right, but how?”, replied said Sultan Agung.

Description of sentences

Reading the above discourse, the excerpt *yes* in line 4 which is said by *Sultan Agung* assumes that he has understood and agreeing with one of his men's opinion to conquer the regent of Surabaya.

Data 35 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	"I have an idea, your Majesty", said one of Sultan Agung's men.
2	" Yes. Tell me right now", said Sultan Agung.

Description of sentences:

Reading the above discourse, the excerpt *yes* in line 2 which is said by *Sultan Agung* assumes that he is open mind and agreeing with one of his men's opinion.

Data 36 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	"Who had an idea to stop the rebellion of Ki AgengMangir", asked the King of Mataram.
3	" Yes, Sir ", Ki JuruMartani replied.

Description of sentences:

Reading the above discourse, the excerpt *yes* in line 3 which is said by *Ki Juru Martani* assumes that he *has an idea* and *understands* with the King of Mataram's utterances.

Data 37 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	"Pembayun, I want you to be my wife. What do you think?" asked Ki Ageng Mangir.
3	" Yes, Sir. I will be very happy", Prince Pembayun replied.

Description of sentences:

Reading the above discourse, the excerpt *yes* in line 3 which is said by *Prince Pembayun* assumes that she *agrees and understands* with Ki Ageng Mangir's utterances.

Data 38 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	"Ki AgengMangir. I'm very sorry to say that it is impolite for a son-in-law to bring a weapon before his father-in-law", said one of the securities.
4	" Yes. You are right", replied Ki AgengMangir.

Description of sentences:

Reading the above discourse, the excerpt *yes* in line 4 which is said by *Ki Ageng Mangir* assumes that he *agrees and understands* with one of the securities utterances.

Data 39 taken from the legend of Baru Klinting

Lines	Sentences
1	"All right. You have been here for years. You may go home. Maybe this thing is useful. Take care of this short stick. Don't bring it when you go to bed", told Begawan Nyampo.
4	" Yes, Ki Begawan. Let me go home. Thanks a lot of for everything", that woman asked for a permit to go back to Mataram.

Description of sentences:

Reading the above discourse, the excerpt *yes* in line 4 which is said by *that woman* assumes that she *understands* with Ki Begawan's utterances.

Data 40 taken from the legend of Danau Tondano

Lines	Sentences
1	"Promise me, my daughter. If you break the promise, something dangerous will occur", said the north Tonaas to his daughter.
3	" Yes, father. Don't worry about it. I will keep my words", Marimbow

	promised to her father.
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Description of sentences:

Reading the above discourse, the excerpt *yes* in line 3 which is said by *Marimbow* assumes that she *understands* and *agrees* with her father's utterances.

3.4 Conjunction

Halliday and Hasan (1976: 226) state that conjunction is rather different in nature from other cohesive relations that conjunctive elements express certain meanings which presuppose the presence of other components in the discourse. Moreover, a conjunction may add more information (and, furthermore, afterwards, then, next), simplify and elaborate previous texts such as *for example*, *in other words etc.*

Data 41 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	Many years ago there was a well-known kingdom in Java. Its name was the Kingdom of Mataram.
3	Under Panembahan Senopati as the first King of Mataram.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *under* in line 3 is in order to make the sentence move softly and to get more information.

Data 42 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	Almost all kingdoms in Java were loyal to him except, the region of Mangir.
3	Then , Panembahan Senopati always sent his special messenger to persuade the rebellious Leader to come to Mataram King The region of Mangir was ruled by a very strong man.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *then* in line 3 is in order to make the connectivity in the sentences before.

Data 43 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	He had a supernatural spear called <i>Kiai Baru Klinting</i> . His people respected him very much.
3	With his powerful spear and support from his people, he rebelled against the Kingdom of Mataram.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *and* in line 3 is in order to make the unity between the sentences and adds information that makes the pronoun *he* rebels the kingdom of Mataram.

Data 44 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	Meanwhile , a number of Panembahan Senopati's staff had been already there.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *meanwhile* in line 1 is in order to contrast and compare between the old and new sentence.

Data 45 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	"It is a dangerous weapon. He is immune to all weapons when the <i>Kiai Baru Klinting</i> is still with him.
3	So we have to make the spear lose its power", said Ki JuruMartani explained.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *so* in line 3 is in order to explain the cause and effect in the after and before sentences exactly about the supernatural power of spear and its effect which wants to be lost its power.

Data 46 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	Ki Ageng Mangir is a supernatural power man. He has a very supernatural spear.
3	And it is very dangerous.
4	But there is a weakness of this spear.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *and* in line 3 is in order to give new information. And the writer uses conjunction *but* in line 4 is to make contrast and the effect of something in the before sentences.

Data 47 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	He designed a group of a <i>Ledhek</i> dance in which Prince Pembayun would be the main singer.
3	Since then the group of the <i>Ledhek</i> performed a <i>Ledhek</i> dance from one village to another.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *since then* in line 3 is in order to give the connection between sentences exactly with the before sentences.

Data 48 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	A few days later the wedding party was held. A lot of guests came to

	the party.
3	Since then , Prince Pembayun became Ki Ageng Mangir's wife and lived in Mangir region.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *a few days later* in line 1 is in order to give the connection between sentences and continuity. And the writer uses conjunction *since then* in line 3, in order to give the connection between sentences exactly with the before sentences.

Data 49 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	She tried to look for the Ki Ageng Mangir's spear.
2	Then , she really found the <i>Kiai Baru Klinting</i> spear. It was in the dark narrow room.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *then* in line 2, in order to give the connection between sentences exactly with the before sentences and to make sequence of event.

Data 50 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	Prince Pembayun had done one of the strategies ordered by Ki Juru Martani.
3	Then she wanted to do the next secret plan. She was looking for the right time to have a talk with her husband.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *then* in line 3, in order to give the connection between sentences exactly with the before sentences and to make sequence of event.

Data 51 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	Ki Anger Mangir was very angry hearing Prince Pembayun's story.
2	However , Prince Pembayun could calm him down.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *however* in line 2, in order to compare and contrast the effect of something in the story.

Data 52 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	A few nights later , Ki Ageng Mangir was awake. It was still in tonight.
2	He thought about his wife's request.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *A few nights later* in line 1, in order to move the sentences smoothly and the effect of something in the before sentences.

Data 53 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	It was very quiet for a moment. Nobody moved. Later some soldiers of the kingdom evacuated the body of Ki Ageng.
3	Then his corpse was divided into two.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *later* inline 1 and conjunction *then* in line 3, in order to give the connection between sentences exactly with the before sentences and to make sequence of event.

Data 54 taken from the legend of Nyai Brintik

Lines	Sentences
1	The sacred ceremony was usually led by Sunan Kalijaga.
2	Unfortunately , because he had another duty from the kingdom, the job of washing ceremony of all kerises was led by Sunan Muria.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *unfortunately* in line 2 is in order to make contrast and the effect of something in the after sentences and before sentences.

Data 55 taken from the legend of Nyai Brintik

Lines	Sentences
1	Meanwhile , on a hill not far from the Kingdom of Demak, there was a very beautiful woman.
3	Her name was nyai Brintik.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *meanwhile* in line 1 is in order to contrast and compare between the old and new sentence.

Data 56 taken from the legend of Nyai Brintik

Lines	Sentences
1	Suddenly , when the two kerises were taken out from the wooden box, Nyai Brintik grabbed them swiftly from Sunan Muria and flew away.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *suddenly* in line 1 is in order to make beyond belief of something happens, and the conjunction *and* in line 2 in order to give new information.

Data 57 taken from the legend of Nyai Brintik

Lines	Sentences
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1	One of his men managed to find out her hiding place.
2	It was on a high hill with big trees and wild animals.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *and* in line 2, in order to give new information.

Data 58 taken from the legend of Nyai Brintik

Lines	Sentences
1	Feeling hot inside the hiding place, Nyai Brintik went out. She looked at the sky and the stars.
3	Then she got into the hiding place.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *and* in line 2, in order to give new information. And the writer uses conjunction *then* in line 3, in order to give the connection between sentences exactly with the before sentences and to make sequence of event.

Data 59 taken from the legend of Nyai Brintik

Lines	Sentences
1	Nyai Brintik got angry and attacked him.
2	Unfortunately , she missed her attack. The man could avoid her strike.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *unfortunately* in line 2 is in order to make contrast and the effect of something in the after sentences and before sentences.

Data 60 taken from the legend of Nyai Brintik

Lines	Sentences
1	Nyai Brintik used up all of her strength, but the man kept calm and

	managed to avoid Nyai Brintik's attack.
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Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *but* in line 1 is to make contrast and the effect of something in the before sentence.

Data 61 taken from the legend of Nyai Brintik

Lines	Sentences
1	Since that event , Nyai Brintik became one of Sunan Kalijaga's students.
3	She was smart, brilliant, and loyal to the Kingdom of Demak.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *since that event* in line 1 is in order to give the connection between sentences exactly with the before sentences. And the writer uses conjunction *and* in line 3, in order to give new information.

Data 62 taken from the legend of Nyai Brintik

Lines	Sentences
1	A few years later , Nyai Brintik passed away and she was buried in Mount Brintik in Semarang.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *A few nights later* in line 1, in order to move the sentences smoothly and the effect of something in the before sentences. And the writer uses conjunction *and* in line 1, in order to give new information.

Data 63 taken from the legend of Danau Tondano

Lines	Sentences
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1	Everybody who ever met her would admire her. She liked going to forest for hunting.
3	In addition , she was a diligent and obedient child.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunctions *in addition* and the conjunction *and* in line 3, in order to add and give new information.

Data 64 taken from the legend of Danau Tondano

Lines	Sentences
1	While , the second Tonaas living in the south had a son named Maharimbow.
3	He was a handsome, tall, and young boy.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *while* in line 1 is in order to contrast and compare between the old and new sentence. And the writer uses the conjunction *and* in line 3, in order to add and give new information.

Data 65 taken from the legend of Danau Tondano

Lines	Sentences
1	Marimbow was sure that she could kill the deer.
2	On the other hand , Maharimbow was sure that he managed to kill the deer.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *on the other hand* in line 2 is in order to contrast and compare between the old and new sentence.

Data 66 taken from the legend of Danau Tondano

Lines	Sentences
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1	Marimbow and Maharimbow ran after the injured deer.
2	Suddenly , Marimbow was surprised to find that injured deer.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *suddenly* in line 2 is in order to make beyond belief of something happens, And the writer uses the conjunction *and* in line 1, in order to add and more information.

Data 67 taken from the legend of Danau Tondano

Lines	Sentences
1	Meanwhile , at night both Marimbow and Maharimbow could not sleep.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *meanwhile* in line 1 is in order to contrast and compare between the old and new sentence.

Data 68 taken from the legend of Danau Tondano

Lines	Sentences
1	It seemed that Marimbow fell in love with Maharimbow.
2	On the other side , Maharimbow could not close his eyes.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *on the other side* in line 2 is in order to compare between the old and new sentence.

Data 69 taken from the legend of Danau Tondano

Lines	Sentences
1	The next morning , Marimbow and Maharimbow went to the forest to hunt wild animals again.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *the next morning* in line 1, in order to move the sentences smoothly and the effect of something in the before sentences.

Data 70 taken from the legend of Baru Klinting

Lines	Sentences
1	He could change a thing into an animal and vice versa. In addition , he could predict what would happen in the future.
3	Because of his power, a lot of people saw Begawan Nyampo if they had problem in life.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunctions *in addition* in line 2 and the conjunction *and* in line 1, in order to add and give new information. And the writer uses conjunction *because* in line 3, is in order to relate clauses in terms of cause and effect relationship.

Data 71 taken from the legend of Baru Klinting

Lines	Sentences
1	He could not hide his feeling that he loved that girl.
3	But as a wise man with a super natural power, he could hide his feeling.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *but* in line 3 is to make contrast and the effect of something in the before sentence.

Data 72 taken from the legend of Baru Klinting

Lines	Sentences
1	Endang Sukarni wanted to change her room.
2	A few hours later her room had changed into a nice room.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *a few hours later* in line 2, in order to move the sentences smoothly and the effect of something in the before sentences.

Data 73 taken from the legend of Baru Klinting

Lines	Sentences
1	His mother gave her child a chain with a bell round his neck. It sounded “Klinting” in Javanese.
3	Since then people usually called him “Baru Klinting”.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *since then* in line 3 is in order to give the connection between sentences exactly with the before sentences and make sequent of event.

Data 74 taken from the legend of Baru Klinting

Lines	Sentences
1	Several years later , Baru Klinting became very powerful.
2	He could defeat a lot of wild animals such as a tiger, lion and crocodile.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *several years later* in line 1, in order to move the sentences smoothly and the effect of something in the before sentences

Data 75 taken from the legend of Kalimas

Lines	Sentences
1	He wanted to look a powerful and prosperous Java. That was why he had a great idea to drive out the Dutch from Java.
3	Unfortunately , it was difficult for him to realize it. There were some rebellions that wanted to escape from Mataram.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *unfortunately* in line 3 is in order to contrast and compare between the old and new sentence. And the writer uses the conjunction *and* in line 1, in order to add and give new information.

Data 76 taken from the legend of Kalimas

Lines	Sentences
1	Some soldiers stopped all shipments of food to Surabaya, and some soldiers threw every waste into the river.
3	Suddenly , the waste turned into yellow and smells bad. The color of the river was like gold.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *suddenly* in line 3 is in order to make beyond belief of something happens, and the conjunction *and* in line 1 and 3 in order to add and give new information.

Data 77 taken from the legend of Nyai Dasima

Lines	Sentences
1	Since then Mr.Edward and Dasima lived together. They often spent days and night together.
3	Three years later , Dasima gave a birth to a daughter. She named her child Nancy.

Description of sentences:

Reading the above discourse, Slamet Riyanto uses conjunction *since then* in line 1 is in order to give the connection between sentences exactly with the before sentences and make sequent of event. And Reading the above discourse, the writer uses conjunction *three years later* in line 3, in order to move the sentences smoothly and the effect of something in the before sentences.

3.5 Repetition

Cook (1995: 31) states repetition of the original nominal can create the same sort of chain as pronouns, conveying the same semantic content, though with a different stylist effect.

Data 78 taken from the legend of Nyai Dasima

Lines	Sentences
1	There was a beautiful young village girl. Her name was Nyai Dasima.
2	She worked for the Edward. Shewas treated well by Mr. Edward's family.

Description of sentences:

Reading the above discourse, in line 2 the word *she* is repeated as it is in line 3. Hence, it can be assume that repetition's function as the connection between or among the sentences.

Data 79 taken from the legend of Nyai Dasima

Lines	Sentences
1	Mr. Edward looked so happy living together with Dasima . He changed Dasima to modern European woman. He taught her an English language.
5	Dasima was also taught how to communicate with other people.

Description of sentences:

Reading the above discourse, in line 2 the word *Dasima* is repeated as it is in line 5. Hence, it can be assume that repetition's function as the connection between or among the sentences.

Data 80 taken from the legend of Nyai Dasima

Lines	Sentences
1	A lot of guests turned their eyes at Dasima. They admired her beauty

	very much.
3	Some of them were still talking about Dasima. They did not believe that such a village girl could be like that.

Description of sentences:

Reading the above discourse, in line 1 the word *they* is repeated as it is in line 3. Hence, it can be assume that repetition's function as the connection between or among the sentences.

Data 81 taken from the legend of Nyai Dasima

Lines	Sentences
1	Ten years later Mr. Edward moved to Batavia. He brought his family with him.
3	Then he lived in a big house.

Description of sentences:

Reading the above discourse, in line 1 the word *he* is repeated as it is in line 3. Hence, it can be assume that repetition's function as the connection between or among the sentences.

Data 82 taken from the legend of Nyai Dasima

Lines	Sentences
1	In the absence of Mr. Edward, Samiun came and said that he loved Dasima and wanted to marry to her.
3	He told Dasima that one day her husband would be back to Europe.

Description of sentences:

Reading the above discourse, in line 1 the word *he* is repeated as it is in line 3. Hence, it can be assume that repetition's function as the connection between or among the sentences.

Data 83 taken from the legend of Kalimas

Lines	Sentences
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1	Sultan Agung was a great king of Mataram. He had a dream to make all people of Java live peacefully and prosperously.
3	He wanted to unite all kingdoms in Java. He wanted to look a powerful and prosperous Java.

Description of sentences:

Reading the above discourse, in line 1 the word *he* is repeated as it is in line

3. Hence, it can be assume that repetition's function as the connection between or among the sentences.

Data 84 taken from the legend of Kalimas

Lines	Sentences
1	" I don't like Mataram. I prefer cooperating with the Dutch to cooperating with Mataram", said one of rebels from the regent of Surabaya.

Description of sentences:

Reading the above discourse, in line 1 the word *I* is repeated as it is in line

2. Hence, it can be assume that repetition's function as the connection between or among the sentences.

Data 85 taken from the legend of Kalimas

Lines	Sentences
1	All agreed and then they started to do their strategy.
2	They did not to lose any chance.

Description of sentences:

Reading the above discourse, in line 1 the word *they* is repeated as it is in

line 2. Hence, it can be assume that repetition's function as the connection between or among the sentences.

Data 86 taken from the legend of Nyai Brintik

Lines	Sentences
1	People called NyaiBrintik because she had curled hair. Beside she was beautiful, she also had supernatural power.
3	She got her supernatural power from a hermit named Patih Danurejo from the Kingdom of Wengker.

Description of sentences:

Reading the above discourse, in line 1 the word *she* is repeated as it is in line 2 and in line 3. Hence, it can be assume that repetition's function as the connection between or among the sentences.

Data 87 taken from the legend of Baru Klinting

Lines	Sentences
1	"All right. You have been here for years. You may go home. Maybe this thing is useful.
3	Take care of this short stick. Don't bring it when you go to bed", told Begawan Nyampo.

Description of sentences:

Reading the above discourse, in line 1 the word *you* is repeated as it is in line 1 and in line 3. Hence, it can be assume that repetition's function as the connection between or among the sentences.

Data 88 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	All right, Ki Juru. I agreed to your advice.
2	Maybe it is the God's fate. I will talk about it with my daughter.

Description of sentences:

Reading the above discourse,in line 1 the word *I* is repeated as it is in line 2. Hence, it can be assume that repetition's function as the connection between or among the sentences.

3.6 Synonymy

Yule (2006) synonymy is two or more words with very closely related the meaning.

Data 89 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	“Pembayun, I want you to be my wife. What do you think?” asked Ki AgengMangir. “Yes, Sir. I will be very happy”, Prince Pembayun replied .
4	You are my husband now. It means that you are his son- in-law”, Prince Pembayun explained. “No. It’s impossible. I’m a rebel. And I won’t go”, Ki Ageng answered angrily.

Description of sentences:

Reading the above discourse, Slamet Riyanto changes the word *replied* in line 3 to the word *answered* in line 7 which its effect is the connection between or among sentences.

3.7 Hyponymy

Yule (2006) defines when the meaning of one form is included in the meaning of another; the relationship is described as hyponymy.

Data 90 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	“Ki Ageng Mangir Wonoboyo had a supernatural spear called <i>Kiai Baru Klinting</i> .
3	It is a dangerous weapon .

Description of sentences:

Reading the above discourse, in order to interpret the connection can be identified from the use of *weapon* in line 3, and the word *spear* in line 1. It suggests that the *spear* is type of *weapon*.

Data 91 taken from the legend of Kalimas

Lines	Sentences
1	Some regency wanted to stand alone and did not cooperate with Mataram.
3	One of the rebellions was from the regent of Surabaya .

Description of sentences:

Reading the above discourse, in order to interpret the connection can be identified from the use of *regency* in line 1, and the word *Surabaya* in line 3. It suggests that *Surabaya* is type of *regency*.

Data 92 taken from the legend of Baru Klinting

Lines	Sentences
1	Baru Klinting became very powerful.
2	He could defeat a lot of wild animals such as a tiger, lion and crocodile .

Description of sentences:

Reading the above discourse, in order to interpret the connection can be identified from the use of *animals* in line 2, and the words *a tiger, lion* and *crocodile* in line 2. It suggests that *a tiger, lion* and *crocodile* are types of *animals*.

Data 93 taken from the legend of Nyai Dasima

Lines	Sentences
1	He taught her an English language . Dasima was also taught how to communicate with other people.

Description of sentences:

Reading the above discourse, in order to interpret the connection can be identified from the use of *language* in line 1, and the word *English* in line 1. It suggests that *English* is type of *language* as the function to communicate with other people.

Data 94 taken from the legend of Nyai Dasima

Lines	Sentences
1	She took some fruit only. It seemed that she was not interested with those fruit .
3	Then she went to see her plants in the garden and watered the flowers .

Description of sentences:

Reading the above discourse, in order to interpret the connection can be identified from the use of *plants*, and the words *fruit* in line 2, and *flowers* in line 3. It suggests that fruit and *flowers* are types of *plants*.

Data 95 taken from the legend of Danau Tondano

Lines	Sentences
1	Maharimbow went to the forest to hunt wild animals .
2	Maharimbow was sure that he managed to kill the deer .

Description of sentences:

Reading the above discourse, in order to interpret the connection can be identified from the use of *wild animals* in line 1, and the word *the deer* in line 2. It suggests that *the deer* is type of *wild animals*.

3.8 Metonymy

Metonymy is words that can be replaced with other words which indicate a part and whole meaning relation such as roof and house. Yule (2006) states that metonymy is the type of relationship between words, based simply on a close connection in everyday experience.

Data 96 taken from the legend of Danau Tondano

Lines	Sentences
1	She had a perfect body shape with a dimple check and long hair .
2	She had nice lips and smiles too

Description of sentences:

In the above discourse, the writer mentions the words *check*, *hair*, and *lips* in line 1, and in line 2 rather than repeating the word *body* in line 1. From this, we can get the point that the occurrences of those words in the sentences might build a discourse based on a whole part relation meaning, appropriately *check*, *hair* and *lips* are parts of *body*.

Data 97 taken from the legend of Nyai Dasima

Lines	Sentences
1	Two hours later, Dasima got up and went to the bathroom .
2	After she took a bath, she sat on the sofa in the terrace of her house . She was waiting for Mr. Edward.

Description of sentences:

In the above discourse, the writer mentions the words *the bathroom* in line 1 and *the terrace* in line 2, rather than repeating the word *house*. From this, we can get the point that the occurrences of those words in the sentences might build a discourse based on a whole part relation meaning, appropriately *the bathroom* and *the terrace* are parts of *house*.

Data 98 taken from the legend of Baru Klinting

Lines	Sentences
1	A few hours later her room had changed into a nice room. She put the short stick on the bed .
3	Suddenly, Endang was very tired. She went to bed . She forgot that she should not put that thing on the bed .

Description of sentences:

In the above discourse, the writer mentions the words *the bed* in line 3 and in line 4, rather than repeating the word *room* in line 1. From this, we can get the

point that the occurrences of those words in the sentences might build a discourse based on based on a container-contents relation, appropriately *the bed* is container-contents of *room*.

3.9 Antonymy

Antonymy is two words or expressions have an opposite meaning. Such as *cheapvsexpensive*, *handsomevsugly*, etc. Yule (2006: 104) states that antonym is two forms which have opposite meanings.

Data 99 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	He has a very supernatural spear. And it is very dangerous.
2	But there is a weakness of this spear. The spear will lose its power when it is wiped by a breast cloth of a woman.

Description of sentences:

In the above discourse, there are two forms having opposite meaning, such as the word *supernatural* which can be interpret from the word *super* is something very strong of the nature. Meanwhile, the word *weak* in line 2 is the opposite of the form *supernatural* in line 1. From these statements it can be underlined that a discourse can be built in the context of opposite-meaning relation.

Data 100 taken from the legend of Ki Ageng Mangir Wonoboyo

Lines	Sentences
1	Almostall kingdoms in Java were loyal to him except, the region of Mangir.
3	Then, Panembahan Senopati always sent his special messenger to persuade the rebellious Leader to come to Mataram King.

Description of sentences:

In the above discourse, there are two forms having opposite meaning, such as the word *loyal* in line 1 is the opposite of the word *rebel* in line 4. From these statements it can be underlined that a discourse can be built in the context of opposite-meaning relation.